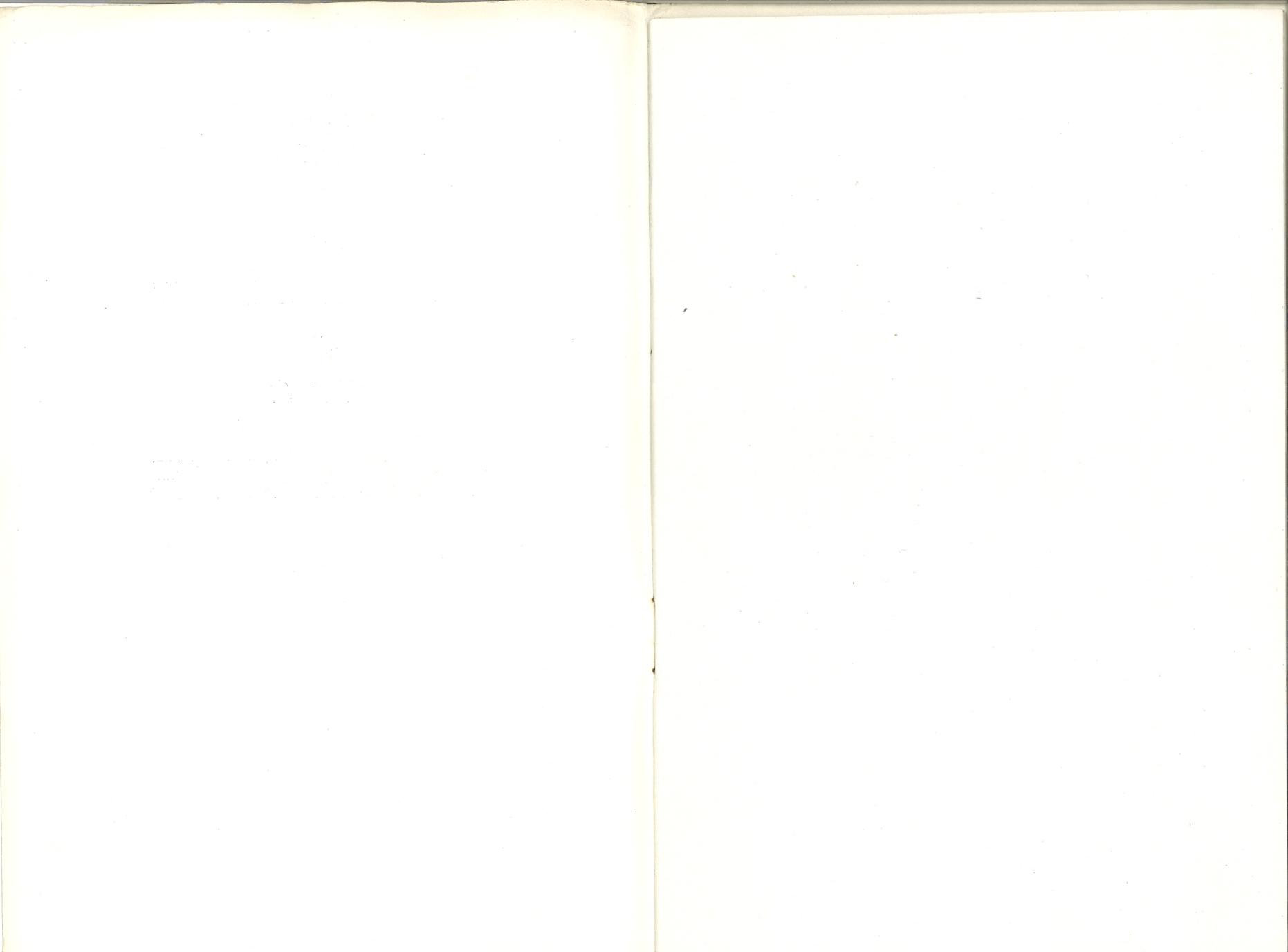




THE  
ROYAL ACADEMY  
OF  
MUSIC  
MAGAZINE

No. 181

Lent Term 1962







Major-General R. L. Bond  
C.B., C.B.E., D.S.O., M.C., Hon. F.R.A.M.  
President, R.A.M. Club, 1962

# THE R.A.M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 181

Lent Term, 1962

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Royal Academy of Music, York Gate, Marylebone Road,  
London, N.W.1



## R.A.M. Club—President 1962

Major-General R. L. Bond

C.B., C.B.E., D.S.O., M.C., HON. F.R.A.M.

by Sir Thomas Armstrong

It might seem surprising that one who is by family tradition and profession a soldier, and a most distinguished one, should find himself in later life closely occupied with the administration of a great educational institution like the Royal Academy of Music. In fact, however, the Royal Academy has always benefited from the enlightened and broad-minded interest of persons outstanding in other walks of life, and our founder, Lord Westmorland, was himself a distinguished soldier and diplomat, while his friend, the great Duke of Wellington, also a loyal patron of the Royal Academy, was almost as eminent in the musical world as he was in other aspects of public life.

Those who have worked with General Bond know that his love of music is real and deep, and his devotion to the Royal Academy of Music unwavering. In his handling of the important matters that have to be decided by the Committee of Management, the General has always shown firmness, courtesy, broadmindedness and vision which are essential in the management of a great teaching institution like our own. I believe that the root of General Bond's devotion to the Royal Academy of Music, apart from his love of music, is his interest in the welfare of the young. This devotion has expressed itself not only in connection with music, but also in many other activities where young people are involved. The Royal Academy of Music, in particular, owes General Bond a great debt; and all those who have been associated with him will be glad of the chance to express in some small measure their sense of gratitude. His election to the Presidency of the Club is in itself a sign of the affection and respect that are felt for him.

## Concerts

CHAMBER CONCERT—November 9, 1961. String Quartet II, *Michael Tippett* (Dennis Simons, Rosemary Ellison, John White, Gregory Baron); String Trio I, *Beethoven* (Richard Bureau, Leon Downey, Tom Waddington); Fantasy for nine wind instruments, *Eugene Goossens* (Alan Lockwood, Celia Nicklin, Keith Pearson, Martin Ronchetti, Lesley Wilson, Roger Hellyer, Howard Bradshaw, Colin Horton, Graham Coote). Conductor: STEWART KERSHAW.

CHAMBER CONCERT—December 4, 1961. Terzetto for Flute, Oboe and Viola, *Holst* (Alan Lockwood, Valerie Taylor, John White); Piano Quartet III, *Brahms* (Martin Jones, Patricia Michie, Clare Santer, John Nisbet); Serenade X for 12 wind instruments and C-Bass, *Mozart* (Celia Nicklin, Valerie Taylor, Keith Pearson, Laurence Robson, Hale Hambleton, Colin Bridge, Lesley Wilson, Roger Hellyer, Neil Shufflebotham, Colin Horton, Howard Bradshaw, Anthony Chidell, Trevor Lowe). Conductor: STEWART KERSHAW.

ORCHESTRAL CONCERT—December 5, 1961. Conducted by MAURICE HANDFORD. Prelude, "Die Meistersinger", *Wagner*; Prelude, "Irmelin", *Delius*; Rhapsody (Paganini) *Rachmaninov* (David Oliver, piano); Symphony V, *Tchaikovsky*.

CHAMBER CONCERT—December 8, 1961. Arr. by R.A.M. New Music Club. Sonata for Viola and Piano (1938, rev. 1954), *Rawsthorne* (John White, Martin Jones); Trio for Clarinet, Viola and Piano (1961), *Judith Bailey* (Judith Bailey, Jennifer Burrill, Mary Makinson); Three Greek Songs (1953), *Lennox Berkeley* (Gillian Humphreys, Martin Jones); Ground Bass and Fugue for Oboe and Piano (1961), *Peter Hutchings* (Celia Nicklin, John Bingham); Divertimento for Brass (1961), *David Dorward* (Neil Shufflebotham, Gillian Essame, Graham Coote, Norman Wallis, Kenneth Parker, William Wallace, Peter Wise). Conductor: DAVID DORWARD.

SECOND ORCHESTRA—December 11, 1961. Conducted by MAURICE MILES. Overture “Der Freischütz”, *Weber*; Concerto for Violin, (Rosemary Ellison) *Mendelssohn*; Variations “Enigma”, *Elgar*.

CHAMBER ORCHESTRA—December 15, 1961. Conducted by HARRY BLECH. Symphony XXXII, *Mozart*; Sinfonia Concertanti, *Mozart* (Dennis Simons, John White); Symphony II, *Schubert*.

ORCHESTRAL CONCERT—January 22, 1962. Conducted by SIR JOHN BARBIROLLI. Overture, “Tam O’Shanter”, *Malcolm Arnold*; Symphony XXXIV, *Mozart*; Symphony II, *Brahms*.

## Review Week

### Michaelmas Term

December 4, Principal’s Introduction; *Photography as an Art Form* by F. C. Cook, Esq., *Chamber Concert*; December 5, *Rehearsal and Concert*, First Orchestra, conducted by Maurice Handford; December 6, *The New Towns: Planning and Living a Full Life* by Clifford Owen, Esq., and Norman Pritchard, Esq., *The Present State of Music in Russia* by Gerald Seaman, Esq.; December 7, *Henry Moore* by Philip James, Esq., c.B.E., *The Dead Sea Scrolls* by Prof. Godfrey Driver, c.B.E.; December 8, *Fridtjof Nansen—explorer and peace-maker*—by The Rt. Hon. Philip Noel-Baker, P.C., M.P., *Concert arr. by R.A.M. New Music Club*.

## In New Year Honours List

C.H.—The Very Rev. Walter Robert Matthews, Dean of St. Paul’s Cathedral, Chaplain to Royal Academy of Music.



## **Associated Board**

DR. WILLIAM COLE, F.R.A.M., has recently been appointed Secretary to the Associated Board of the Royal Schools of Music.

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## **R.A.M. Club Annual Dinner**

**The date of the Club Dinner is Thursday, June 21.**

. . . . .

## **Terence Lovett, F.R.A.M.**

Owing to the increase in his conducting activities and especially his work with the Bournemouth Municipal Orchestra, Mr. Terence Lovett felt obliged at the end of the Summer Term, 1961, to relinquish his post in the administrative side of the Royal Academy of Music.

Mr. Lovett had been in charge of the graduate course since the resignation of Miss Donington, and had also, with the co-operation of Miss Dodds, done valuable work in organizing the Junior Exhibitioners' course on Saturdays. I am glad to say that Mr. Lovett has not felt obliged to sever altogether his connections with the Royal Academy of Music. He is continuing to do some teaching, and will be available for examinations and other occasional duties.

I should like to take this opportunity of expressing my appreciation of what Mr. Terence Lovett accomplished, and I feel sure that my predecessor, Sir Reginald Thatcher, would have wished to do the same. Mr. Lovett's enthusiasm and energy, coupled with his wide and open-minded musical interests, made him a very valuable influence on all the students with whom he came into contact, especially, perhaps, those at the beginning of their career who

particularly needed the help that he was able to give them. We all wish him success in his conducting activities, which are developing so auspiciously.—(T.A.)

. . . . .

### "Paulus revalued."

by John Gardner

Each summer I am invited to conduct a large-scale choral work of my own choice with an assemblage of some ten dozen gifted singers and players. Entirely self-supporting, we can do whatever we like without monetary loss. I am therefore encouraged to choose neglected works ripe for revaluation. Such titles as Ethel Smyth's *Mass in D* (1958), and Mendelssohn's "Paulus", which we did last summer.

The latter was once a prime favourite in England but is seldom heard nowadays. Why should this be? Was not its composer one of the greatest geniuses of his day and is not his other oratorio "Elijah", a work of great power and beauty, still widely performed? It is rewarding to investigate the reasons for the present neglect of "Paulus", to show, maybe, that they are no longer valid. I realize, however, that in so doing we may endorse the verdict of that usually most reliable of critics, *Time*, whose judgment is compounded not only of prejudice and ignorance, but also of the wisdom and science of us all.

We gave an under-rehearsed but not wholly unworthy account of the work, though plagued continually by an ill-mannered translation which included such barbarities as "persecut'st" and an anapaestic setting of "What mean ye?" We made no cuts and included in our orchestration a serpent as well as a contrabassoon. The resultant impact upon the performers (we do not encourage nor cater for an audience) was mixed. Some were delighted, some



were bored. For me the work's greatest lack was one of intensity. Too often both its terrors and its comforts were watered down to a mildness suitable for the drawing-room but unworthy of the harsh Biblical story which forms the basis of the libretto. Yet this is by no means the whole story. The orchestration, for instance, is marvellously devised throughout by one who is as familiar with his "Don Giovanni" as his "St. Matthew Passion". Each number inhabits its own tonal sphere and has a specialized instrumentation. Furthermore there are many moments of great expressive power: the three-part setting of the chorale, "To Thee, O Lord", which follows the unforgettably poignant death of Stephen; God's speaking to Saul in an unearthly four-part women's choir accompanied by soft wind chords with eerie high trombone notes; the stupendous "Rise up, arise!" chorus which follows it ("the best movement of the first part" Mendelssohn called it) with its electrifying crescendo from a pianissimo in the depths of the orchestra to the first *tutti* since the close of the prelude; its Wagner-like repeated wind chords and the spine-chilling entry of the full organ in its closing stretti; the inspired aria "O God, have mercy" and the pathetic setting which is succeeded by the serene and wonderful polyphony of "See what love".

Less impressive is Mendelssohn's continual relapse into the statutory oratorical fugue (G.B.S. once referred to the "contrapuntrocity" of Paulus). There are no less than eight full-dress specimens of the genre, many of them based on subjects wanting in character and memorability. Their development lacks the onward sweep of the fugues of the "Missa solennis", the atmosphere of those of "L'enfance du Christ", the evocation of those of the Bruckner masses, the interest of those of "Ein Deutsches Requiem". They "come off", it is true, but more often by the operation of fool-proof clichés than by the kindling of imagination, and their essential staleness must tell somewhat against the work's chances of rein-statement in the repertoire.

Since Paulus was until last summer almost entirely unknown to me I believe I approached it freshly without an overlay of either bias or sentiment. Though I would not dare to prophesy its place in the hearts of future musicians it has certainly left an indelible impression upon me, and I believe many of us could learn much from the elegance and precision of its language.

### Notes and Comments

By the sudden death of York Bowen on November 23 there passes one more of the few survivors of that brilliant group whose talents graced the R.A.M. at the turn of the century. Their work since has brought to the institution great honour.

Only one or two of us remaining can have witnessed his first entry, in 1899, as a small boy in an Eton collar, to H. R. Evers's Sight-singing Class. Even then, the impact of his sheer musicianship upon all was such as to remind us now of the Ivor-Gurney-Schubert story we later heard.

He was a prolific composer and had passed his Op. 150. Works of his were played at Promenade Concerts as far back as 1903. They included three piano concertos (all produced by Sir Henry Wood with Bowen as soloist) three symphonies and many smaller works for piano and various other instruments. He played one of his concertos quite recently and his third symphony was heard from Bournemouth a few months ago. All his music was warmly spontaneous, impeccably written and free from influence of ephemeral fashions. In the style we like to think characteristic of the R.A.M. throughout its history.

Among eager tributes paid by his many pupils, Mr. Harold Clark recalls Bowen's recital given in his 76th year. "Few were prepared for the sheer magnificence of his playing—dazzling limpidity in

Scarlatti, keyboard colour in Chopin and characteristic fluency and exuberance in his own pieces."

He will long be remembered also for his innate sense of fun and for the warmth of his greeting after lapse of many years.

Experienced teachers occasionally have young pupils whose exceptional promise indicates a professional career demanding highest artistic standards. Ever-increasing pressure in ordinary education often prevents fulfilment, to some extent at least. A preliminary announcement which we reprint on p. 11 will be of interest in such cases. Sir Thomas Armstrong has mentioned this matter on several public occasions, has told us that on the Continent the need is better understood and that we ought to keep up with them.

Early specialization is not approved by educational authority; we know it to be necessary in cases where the highest grade—ever rising—of musicianship is foreshadowed. We cannot think, for example, that either Mozart or Crotch were deficient in ordinary knowledge and culture proper to their life work.

There is evident a welcome trend towards more balanced judgment in regard to *all* the arts of the Victorian period. Much hasty denigration during inter-war years showed ignorance of the operative factors governing artistic activity of that time.

John Gardner's article *Paulus Revalued* shows how music in England during the 19th century appears through 20th century eyes and ears.



All art reflects social conditions of its period and much then happening in England was the result of them. An eager revolution was beginning. Much was motivated by the Doctrine of Utilitarianism—"the greatest good to the greatest number".

Music in England certainly provided for the people (capital P) just what was *needed* at that stage in appreciation and education. Choral first, of course. Mainzer, Hullah and Curwen were pioneers. Ernest Bradbury's talk on the rise of Huddersfield Choral Society gave a pointed example. Nor need we forget the wonderful advance by the Brass Band movement. Orchestral development came later and is more remembered today. The vast popularity of the Mendelssohn works Mr. Gardner speaks of shows how fruitful was the field.

The small musical profession was then very ill-paid. Private patronage had almost ceased. Men of great talent had often to depend on work in a humble elementary sphere, but able amateurs helped. Much of the affluence of our present music flows from the work then done. We should now pay the honour due.

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LIONEL TERTIS and Pablo Casals both celebrated their 85th birthday on December 29 last year. "Peterborough" in the *Daily Telegraph* printed a pleasing notice and a picture of Tertis and Casals greeting one another at the Zermatt Summer School, 1960, after 25 years. Casals then suggested that they should give a concert together on their 90th birthday.

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### TIME AND MOTION

*The following is the report of a Work Study Engineer after a visit to a symphony concert at the Royal Festival Hall in London:*

"For considerable periods the *four (sic)* oboe players had nothing to do. The number should be reduced and the work spread more

evenly over the whole of the concert, thus eliminating peaks of activity. All the twelve violins were playing identical notes; this seems unnecessary duplication. The staff of this section should be drastically cut. If a larger volume of sound is required, it could be obtained by electronic apparatus.

Much effort was absorbed in the playing of demisemiquavers; this seems to be unnecessary refinement. It is recommended that all notes should be rounded up to the nearest semiquaver. If this were done it would be possible to use trainees and lower grade operatives more extensively.

No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated the whole concert-time of two hours could be reduced to twenty minutes and there would be no need for an intermission."

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### Central Tutorial School for Young Musicians

*Patrons include:* The Principal of the R.A.M. and the Director of the R.C.M. *Principal:* Miss I. L. Forster, B.Sc.(Lond.). *Music Adviser:* Miss Rosemary Rapaport, F.R.A.M.

This new day school opened in January 1962, in premises at the Conway Hall, Red Lion Square, W.C.1.

Education in general school subjects for boys and girls of all ages, with ample time for musical studies and practice. Tuition to O and A level of the G.C.E.

Particulars from Miss I. L. Forster, 26 Fitzroy Square, London, W.1.



## Rhodesian College of Music

MISS EILEEN REYNOLDS, F.R.A.M., asks us to give publicity to the following letter:—

“ There has been wonderful response to an appeal for material for the new Library of the Rhodesian College of Music, Salisbury. Generous gifts of books, music, scores and recordings have already been received from the Governments of Belgium, Switzerland, Holland, Denmark, Finland and Sweden. France, Germany, Italy, the United States of America and the United Kingdom have also indicated their intention of making additions. London publishers too have shown their interest, and when the move is made into the new buildings in 1962, the Library Committee will ensure that public recognition of this enrichment will be permanently displayed in the Library. If any ex-R.A.M. students are wondering what to do with redundant material, may I assure them that a welcome home will be found for it here.”

## Eric Coates Prize

In a programme—*Eric Coates, The Man and his Music* (Home Service, December 28) Richard Stoker's Suite, which won the prize for the first time, was given its *premiere* performance under Vilem Tausky.

## Jamaica School of Music

PETER BURGESS has been appointed Director of Jamaica School of Music, which began on September 25, 1961, with just under fifty students. Derek Francis (Violin), John McLeod (Woodwind), and Roderick Jones have joined the Staff. A choral group already exists and orchestral, chamber and operatic ensembles are to follow in due course.

### Holiday Course for Organists

DR. DOUGLAS HOPKINS will direct a Course for Organists to be held at the R.A.M. from July 30 to August 3. He will be assisted by Richard Latham, Douglas Hawkridge, Hugh Marchant and Charles Spinks. The Course will be based on the requirements for Teaching Diplomas.

### Births

CAVETT—On July 9, 1961, at Sharnbrook, Bedford, to John and Denise (*née* Less), a son—Martyn James.

CLUNES—During 1961. To Doreen (*née* Brown) and John, a son, by adoption.

### Marriage

GREW—GRANT—On July 29, 1961, at Croydon Parish Church, Dennis Grew to Jean Grant.

### In Memoriam

Edwin York Bowen, F.R.A.M.

1884—1961

YORK BOWEN entered the Academy in 1898 with the *Erard Scholarship*. He continued to study with Alfred Izard, who had previously taught him at Blackheath Conservatoire, and later joined Tobias Matthay. He also worked with Borsdorf (Horn) and Frederick Corder (Composition). Among his successes were *Hine* (1899), *Heathcote-Long* (1900), *Charles Lucas* (1902), *Dove* and *Westlake* (1903) *Prizes*; *Sterndale Bennett Scholarship* (1902); and



*Walter Macfarren and Worshipful Company of Musicians Medals.* Upon the conclusion of his studentship the following note appeared in the Annual Report of R.A.M.:—" Mr. Edward Bowen has most kindly signalled the completion of his son's studentship by placing the sum of £120 at the disposal of the Committee for the assistance of a poor and talented student."

Elected Fellow in 1907, York Bowen was a Professor from 1909 until his retirement in 1959—exactly fifty years.

Lionel Tertis writes:—

York Bowen is indeed a great loss to our *Alma Mater*—The Royal Academy of Music.

I have known him for well over sixty years. He was a brilliant pianist and a prolific composer. He was an example of how one should plan out one's daily life systematically, and conscientiously use every minute of it to good purpose.

I knew him as a very young student in knickerbockers at the old Academy building in Tenterden Street, and have vivid recollections of the rehearsal of his first orchestral work soon after his entry as a student. I remember the conductor admonished him severely for a few mistakes in the score, as a result of which the sensitive young boy went away weeping and swore he would never write another note. However, he soon got over it and happily wrote many more good works.

He and the late Benjamin Dale were the closest friends, they were both quite crazy about Wagner and went to every Covent Garden performance.

I shall always feel indebted to both of them for their generosity in writing compositions for the Viola. York Bowen wrote, amongst other works, two sonatas, a concerto, a quartet for four Violas.

Dale, a Suite for Viola and Orchestra, a Fantasy, and a sextet for six Violas, which proved to be a great help to the instrument in those early days.

Bowen was always full of exuberance and this characteristic permeated his works. He could play most of the instruments of the orchestra, and added to all these talents he was a very fine pedagogue.

Harry Isaacs writes:—

When York Bowen invited me, in 1937, to join him in a two-piano duo I felt immensely privileged; I have never ceased to consider myself truly fortunate. He was a superb pianist, incapable of making an ugly sound even on a bad piano. Whenever he started to play all cares would be forgotten; he would be completely absorbed in the music.

As a composer he had absolute integrity, writing in the only way possible to him; as he felt, loved and understood. Not for changing fashion, nor to please critics, would he write a bar that he did not sincerely "mean".

As a teacher he inspired the utmost loyalty and affection through a lifetime. Only the other day I had a letter from an ex-pupil of his forty years ago. They had exchanged regular letters ever since.

He was entirely without unkind thought in all circumstances and had always retained that pristine enthusiasm so obvious to all who had ever met him.

It is a comforting thought to us all that to the very end—as he would have wished—he was fully occupied in his varied activities, for he lived in and for music. He was teaching at R.A.M., as deputy for a colleague, and rehearsed with me (for two broadcasts) on the night before his death. His countless friends are grateful that he was spared illness and able to prolong the joy of his work to the last.



### Susan Spain-Dunk, F.R.A.M.

Susan Spain-Dunk, who died in London recently at the age of 80, entered the R.A.M. in 1902. She studied under Gibson (Violin), Kiver (Piano), and Stewart Macpherson (Composition), gaining the *Charles Mortimer Prize* in 1906. She was elected F.R.A.M. in 1927 and was Professor from 1937 until 1945.

In her youth, women composers of serious music were few, but among them R.A.M. was well represented. Several of her works were produced by Sir Henry Wood at Promenade Concerts, including an overture *The Kentish Downs* (1926) and *Elaine* (1927). A piece for Clarinet was recently broadcast and her last composition, *The Lonely Moor* for Violin and Viola, was published in 1960.

Rae Jenkins writes:—

I met Susan Spain-Dunk when I was a student at the R.A.M., where she studied the Viola as well as Composition, but years later, I got to know her better through her compositions. Her *Idyll for Flute and Orchestra* and *Tone Poems for Orchestra* were among some of which I conducted the first performance. They were beautifully orchestrated, and had, I am glad to say, many fine melodies, which is a great joy both to the players, and to the conductor.

She was a most sincere musician, upheld all that was best in British music, and was deeply concerned that young British composers should be given opportunities to have their works performed.

The last work that she sent to me, was a Psalm for Choir, String Orchestra and Harp, the text of which was:—

“Send out Thy light and Thy truth, that they may lead me, and bring me unto the holy hill and to Thy dwelling.”

### R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst  
past Students of the Royal Academy of Music

#### President

Major-General R. L. Bond, C.B., C.B.E., D.S.O., M.C.

#### Past-President

Myers Foggin

#### Vice-Presidents

Armstrong, Sir Thomas  
Barbirolli, Sir John  
Craxton, Harold, O.B.E.  
Foggin, Myers  
Groves, Olive  
Hess, Dame Myra, D.B.E.

Langrish, Vivian  
Latham, Peter  
Regan, Leslie  
Turner, Eva  
Read, Ernest, C.B.E.

#### Committee

Blyth, May	1959-1962	Barlow, Sybil	1961-1964
Edwards, Robert	"	Cole, William	"
Jeynes, Alban	"	Cummings, Henry	"
Pauer, John	"	Marchant, Hugh	"
Craxton, Harold	1960-1963	Thiman, Eric ( <i>Hon. Treasurer</i> )	"
Ferguson, Roma	"	Regan, Leslie ( <i>Hon. Secretary</i> )	
Windsor, Madeleine	"	Jonson, Guy ( <i>Asst. Hon. Secretary</i> )	

#### Hon. Trustees

Sir Thomas Armstrong  
Major-General R. L. Bond, C.B., C.B.E., D.S.O., M.C.  
Leslie Regan

#### R.A.M. Club Students Committee 1961-1962

Chairman: Michael Rippon

Hon. Secretary: Ruby Latter

Hon. Treasurer: Patricia Dunlop

Fisher, David  
Fitzhugh, Vara

Johnson, Stanley, J. C.  
Lowe, Trevor

## R.A.M. Club

### Annual General Meeting

The 72nd Annual General Meeting of the Club was held on Thursday, 19th October, 1961, at 7.30 p.m. in the Lecture Hall in the presence of about 40 members. The Honorary Secretary presented the Committees' report:—

Membership figures are—Town, 420, decrease of 7—Country, 465, decrease of 2—Students, 250, increase of 46—and Overseas, 69, an increase of 1.

It is with regret that we record the deaths of Mrs. Nellie Glover, Miss Maud Hornsby, Mr. Arthur Wilmot, Miss Elsie Finch and Miss Margaret Ford.

The Annual Dinner was held on Thursday, 22nd June, at the Connaught Rooms and was well attended.

At the customary Social Meetings in Michaelmas and Lent Terms, the programmes were provided by Owen Brannigan accompanied by Gerald Gover and the Amadeus Quartet.

An extra Social Meeting was held in Midsummer Term when the Club was honoured by Artur Rubinstein who gave a recital.

The retiring members of the Committee are—John L. Davies, Manuel Frankell, Mrs. B. Margetson, and Mrs. Charles V. Jacobs, to whom we express thanks for their help.

The Students' Branch of the Club continues to flourish.

We also wish to record our appreciation of our retiring President, Myers Foggin. That his attention to all details should be meticulous occasions no surprise, but it in no way lessens our gratitude. He has the satisfaction of having presided over us during a very successful year.

To follow him we are happy to welcome the Chairman of the Committee of Management, Major-General R. L. Bond. His interest in the Club has been evident for many years and we welcome this opportunity of showing that we value it.

The Balance Sheet was then presented and the accounts showed an excess of expenditure over income of £60.



The vacancies on the Committee were filled by the election of Sybil Barlow, William Cole, Henry Cummings and Hugh Marchant. Myers Fogglin was elected as Vice-President and Mrs. Emmie Tillett an Honorary Member.

The meeting closed with the usual votes of thanks.

## Notes about Members and Others

PROFESSOR PETER LATHAM's Four Gresham Lectures in November were on *Some Russian Music of the 19th century*.

DAVID ULLMAN teaches at Sherborne School and has formed a Military Band of 60 players. He gives lecture-recitals in the West Country and is also a Major in the Territorial Army.

LOIS PHILLIPS gave Piano Recitals during last July and September in Freiburg/Breisgau and Freudenstadt and in June and August recorded broadcasts were transmitted by Suedwestfunk.

MALCOLM TYLER with King's College choral society and St. Audrie's Girls' School choir performed Bach's *St. Matthew Passion* last June. Philip Todd was a soloist.

NORMAN DEMUTH was a member of the jury for the *Concours Musical International Reine Elizabeth de Belgique* for Composers, held in Brussels. He has accepted a commission to write a book on Berlioz for *Les Editions du Seuil* of Paris, and two chapters on Milhaud and Honegger for *The New Book of Modern Composers*, edited by David Ewen and published by Alfred A. Knopf, of New York. His *Sinfonietta Concertante* for Orchestra with Piano has been accepted for performance on the French Radio.

HAROLD CLARK gave a recital of Tudor keyboard music at the Ashwell Festival on August 24th. The programme included pieces from the Fitzwilliam collection, Clement Matchett's Virginal Book and the Mulliner Book.

NORMAN TATTERSALL broadcast *Three Villon Songs* by Alfred Nieman on June 9.

VIVIAN BEAN, with Anthony Baines and Patricia Stammers, played Poulenc's *Trio for Piano, Oboe and Bassoon* at Uppingham School (where they are on Music Staff) on November 12.



JOHN RUST has been appointed Deputy Principal of the Birmingham School of Music after more than four years as Director of Music at Christ's Hospital. Address: Birmingham (Midland 4508).

ERIC RICKARD writes from Bourne, Lincolnshire, where he is still engaged in Industrial Engineering. He recalls his Academy days (1931-1939) as "some of the happiest days of my younger life." He still enjoys singing and says that if any of his old singing friends visit Lincolnshire "an open house awaits them". He is particularly happy to remember the encouragement given him by Sir Henry Wood after singing in the Duke's Hall in 1932.

GWEN CLAXTON conducted at a Three Choirs Concert given at Barking on November 9. The second half of the programme consisted of works by Dr. A. J. Pritchard.

DR. A. J. PRITCHARD conducted R.S.C.M. Festivals at St. Paul's Cathedral (Oct. 11), at Prittlewell (Oct. 21) and at Marylebone (Oct. 28). He gave a recital at Ilford on Nov. 4 and broadcast (Net. III) Nov. 30, Augustin Barié's *Symphony for Organ* Op. 5.

ARTHUR DAVISON's Royal Amateur Orchestral Association began its 90th anniversary season with a concert in Duke's Hall on November 28. Osian Ellis was soloist in Debussy's *Danses Sacrée et Profane* and Richard Stoker's overture *Antic Hay* was included. The Society continues to encourage young performers through its Silver Medal award and likewise young composers, the first award for whom was won in 1961 by Richard Stoker. The Croydon Symphony Orchestra, which Mr. Davison also conducts, began their season at Civic Hall on November 11 with Valerie Tryon in Rachmaninov's *Concerto II*. Later in the season Ross Pratt and Quintin Ballardie will appear. Mr. Davison also conducted the Joachim Orchestra for the Hounslow Musical Society on December 1.

DOUGLAS HAWKRIDGE has recently given recitals at Christ Church, Rathgar, Dublin, King's College Chapel, Cambridge, and at R.C.M. for the London Association of Organists.

KATHLEEN CARTER (née Walker), after many years overseas, has settled at Mortimer, Berkshire, and teaches at North Foreland Lodge, Sherfield-on-Loddon.

ALAN BUSH's 60th birthday was celebrated by a concert of his works given by the Workers' Musical Association at Morley College on November 19. The compositions ranged up to Op. 55, *Three African Sketches* for flute and piano, of which the first performance was given by Alexander Murray and the composer.

CHADWYCK-HEALEY's *On the Nativity* was included with a Bach *Gloria*, Britten's *St. Nicolas* and Carols announced for December 12 at St. James's, Sussex Place, by *Pro Canto Singers* under the conductorship of ERIC GREENE with Rex Stephens and Dr. A. Pritchard assisting. Network Three was broadcasting a performance of the music on December 3.

WILLIAM MATHIAS's *Music for Strings* had its first performance, under Douglas Cameron, in a Home Service recorded programme on December 3.

LIONEL DAKERS conducted *The Dream of Gerontius* in Exeter Cathedral on November 15. Felix Kok led the Bournemouth Symphony Orchestra. Mr. Dakers's excellent programmes for the present and forthcoming season include the names of Denis Matthews, Elizabeth Simon, David Johnston, Colin Sauer and Jack Brymer.

MONTAGUE PHILLIPS's *Sinfonietta in C Major* was played in the "Concert Hour" programme (Home Service) on January 2 under Vilem Tausky.

HUGH MARCHANT's annual Carol Service at St. Mary's, Bryanston Square on December 17 included five numbers from Handel's *Messiah* sung to form the Sixth Lesson.

PHYLLIS TATE's *Nocturne for four solo voices* was heard in the 3rd Programme (*Musica Viva*) on January 7.

OLIVER GREY (with Alice Robson) gave a well-varied lecture-recital of organ and violin music in Norbury Methodist Church last October.

MONICA WATSON and Elizabeth James gave the first broadcast performance of York Bowen's *Ballade* for two pianos—which was dedicated to them—on October 25.

N. WILSON is now organist and choirmaster at St. John's, Boscombe, and music master of Twynham Secondary School, Christchurch.



ERNEST READ's Christmas Concerts continue with the perennial vitality so typical of their conductor. At R.F. Hall on December 2 and at R.A. Hall on December 12 he was assisted by many eminent R.A.M. performers. These concerts, by their skilfully eclectic programmes bring "greatest good to the greatest numbers", providing for everybody. It is good to hear that for all three concerts seats were entirely sold out.

MICHAEL BUSH conducted Woldingham School Choir at R.F. Hall on November 19. Anotonietta Notariello played Beethoven's Concerto II and the performance included *A Song of Woldingham* for children's voices, strings and piano by Sherlaw Johnson.

GERARD MOORAT in his recital for refugees at Agnew House on November 30 included works by Harold Craxton and Alan Richardson.

## New Publications

- Harmonization at the Keyboard (Jenkins) *Charles Proctor*
- For a Festal Occasion—for Orchestra (Novello, on hire) *Alan Bush*
- "Billa, Beela and Jocksey-Ju"  
24 Little Fantasy Pieces for Piano  
with verses by Dianna Bazalgette (Augener) *Lois Phillips*
- "Tom Sawyer" Suite for Piano  
Negro Spirituals "Nobody Knows," } (Chappell) *arr. Dennis Todd*  
"Little David"
- Villanella } for Piano (Freeman) *Norman Demuth*  
Trumpet Minuet }
- "Dougalston" Voice and Piano }  
"Where I Live" Grade I } (Anglo-Cont.) *Alfred Nieman*  
"On Holiday" Grade II } Suites for Piano  
"From the Highlands"  
Grade III
- Barcarolle and Polka  
"Two and a Piano" 5 sets, easy Duets } (O.U.P.) *Joan Last*
- Grieg Album (Bk. I) (Augener) .. .. *ed. Joan Last*
- "More than Music" (Collins) .. .. *Alec Robertson*
- "The Plastic Soldier"  
"In Summer Fields" } Easy Piano (Bosworth)  
Mazurka (Homage to Chopin) } *Barbara Kirkby-Mason*
- "Jean" (Poem by Burns) Voice and Piano (Augener)  
*Philip Hattey*
- The Simplicity of Piano Technique (Augener) *York Bowen*
- "Moods"—for Piano (child or adult beginners) (Chester)  
*Iain Kendell*



## Annual Subscriptions

Members are reminded that their subscriptions (£1 for Town members and 10s. for Country and Student members) were due on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

## Notices

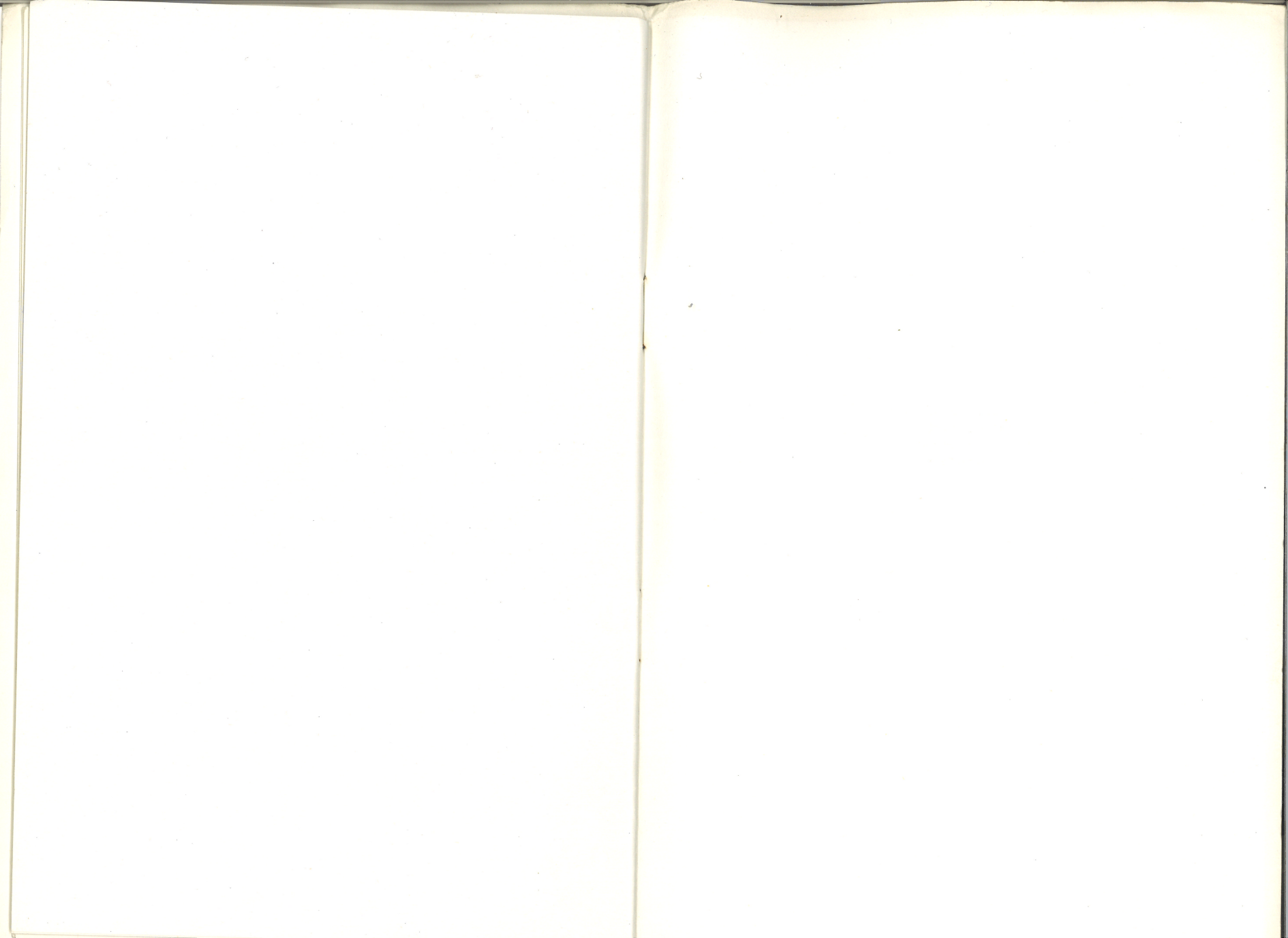
1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.





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